Bar 17

A YOGA IN SOUND

PIANO

Sketched by

G. S. ARUNDALE

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A YOGA IN SOUND

This little piece of music was sketched for my personal convenience as a means of helping to bridge the gulf between an inner and an outer Yoga. It is written here for the pianoforte, but I have added a few suggestions in this text for possible orchestration, since the piano is utterly inadequate to give expression to that Real within me, that music of myself, of which the composition is but a feeble reflection.

The music, while appropriate to me personally, may not at all suit any other builder of bridges between the inner and the outer worlds. It fulfils my individual requirements for such a channel, so far as my musical frailty permits me to build. It does supply some of the material necessary for the building, and other material, as will be seen, is supplied by a group of Deva friends.

The theme-sketch opens with such reproduction as I am able to manage of those lofty, cosmic thunder-sounds which permeate all life. These thunder-sounds constitute the Damru roll so wonderfully depicted in the ancient Hindu Scriptures. But even with real drums the effect must needs be infinitely poor.

The scale is that of G, for G is my own note, and I could use no other for any personal affairs. The thunder motif should be played with slow, deep majesty, the richness of each note being reproduced by great sensitivity of touch—each note being caressed to its perfect expression. There should be no sense of "striking" either of note or of chord, but rather of a magic conjuring and release of sound.

The thunder notes die away, releasing just one touch of semi-discord to break the Silence and the Darkness of the cosmic drums. In orchestration I should like both basses and violincellos to play the melody, with here and there a touch of the cymbal, especially at the point of the discord.

The ensuing short melody—mainly for violins—constitutes a kind of dipping down from heaven to earth, to evoke an Act of Reverence. Thus follows the motif of Consecration—the response of man to his Higher Self. Violas and violins may be introduced here. And the effect should be that of straining, eager yearning. In a somewhat different form this motif is reproduced a little later, and the passage concludes with an unresolved Offering—suggesting that all true Offering is ceaseless.

A little echo thrills through the world, for the offering of one is an offering from all, and flutes and oboes should be used to help to give an effect of flowing water —clear, rhythmic, limpid.

With this prelude, this laying of foundations, as it were, the time has come for the invocation to the Angels or Devas, that they may help to build as they alone can build. The notes—E B♭—are well-known notes of Angel or Deva invocation and music generally, and a ripple of sound is added as part of the pure material for their building.

Then a pause, and then comes the Response, the Assent to the building from Those who are in authority over Angels. Instantly reacting to the permission, a group of Angel builders dances with joy, laughing light-heartedly, and up rises a bridge from my earth to one of my heavens.

The building is complete, signified by a Chord of Fulfilment:

F♯ F♯ A♯ C♯ F♯

There is a peculiar relationship between this chord and the tone of the preceding dance-building.

The channel is ready, and through it, now to the heights from below, now from the heights downwards, flows the Yoga force, making that Union, which is the very meaning of the word "Yoga."

Each student of Yoga should, of course, build his own music bridge with the material of his own uniqueness. And there are innumerable bridges. This Yoga of Sound is only one bridge among very many.

George S. Arundale

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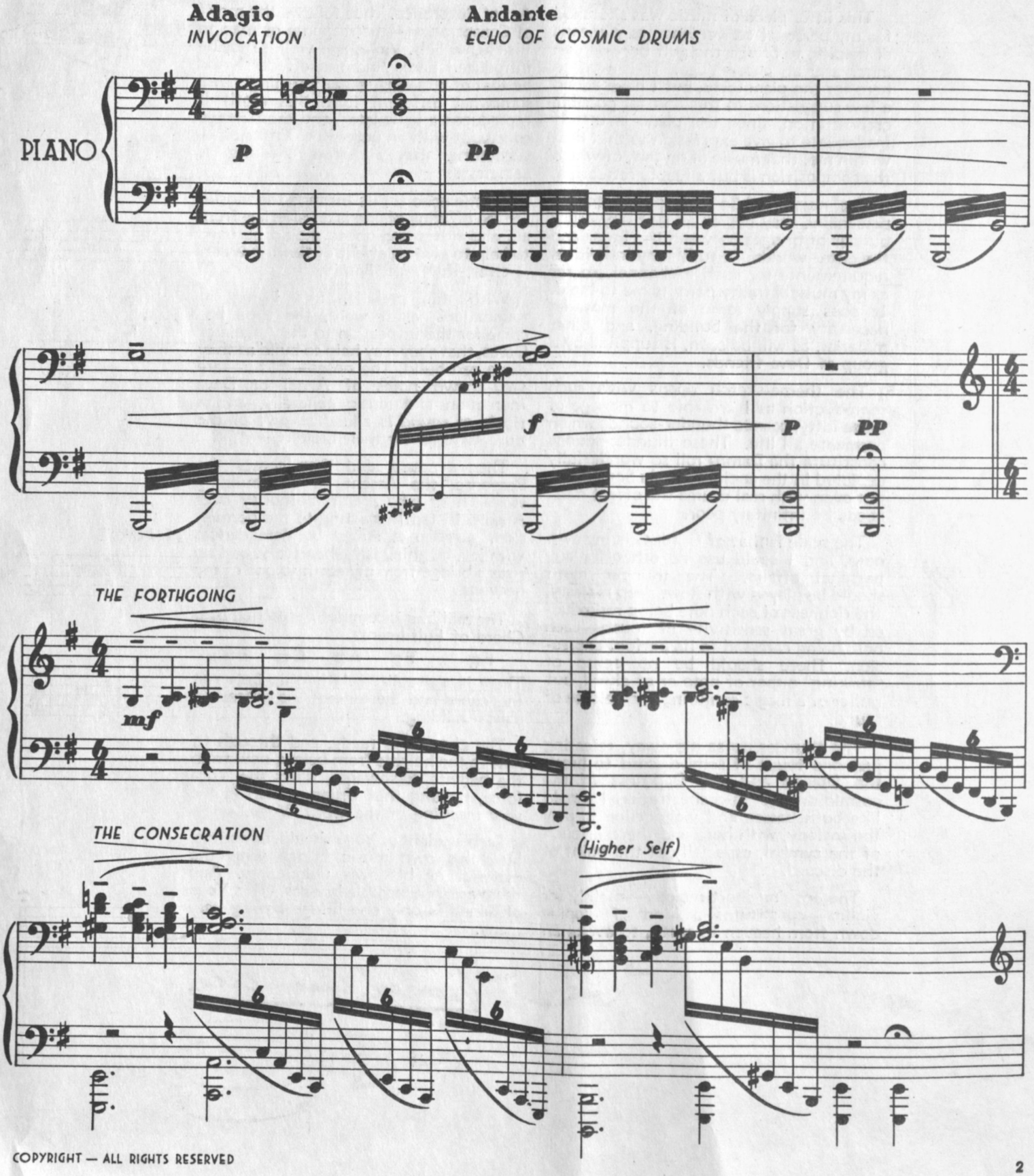
G. S. ARUNDALE



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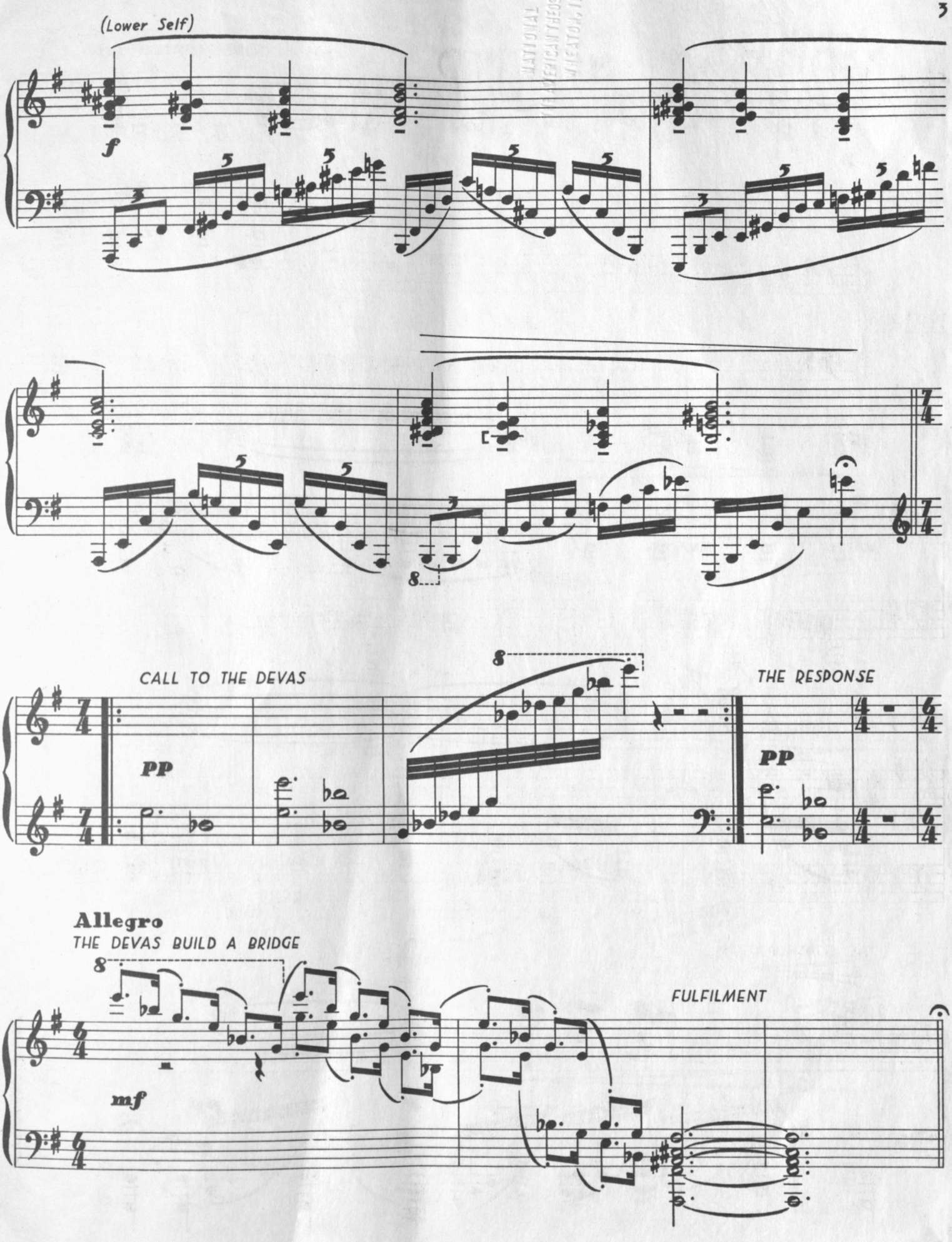
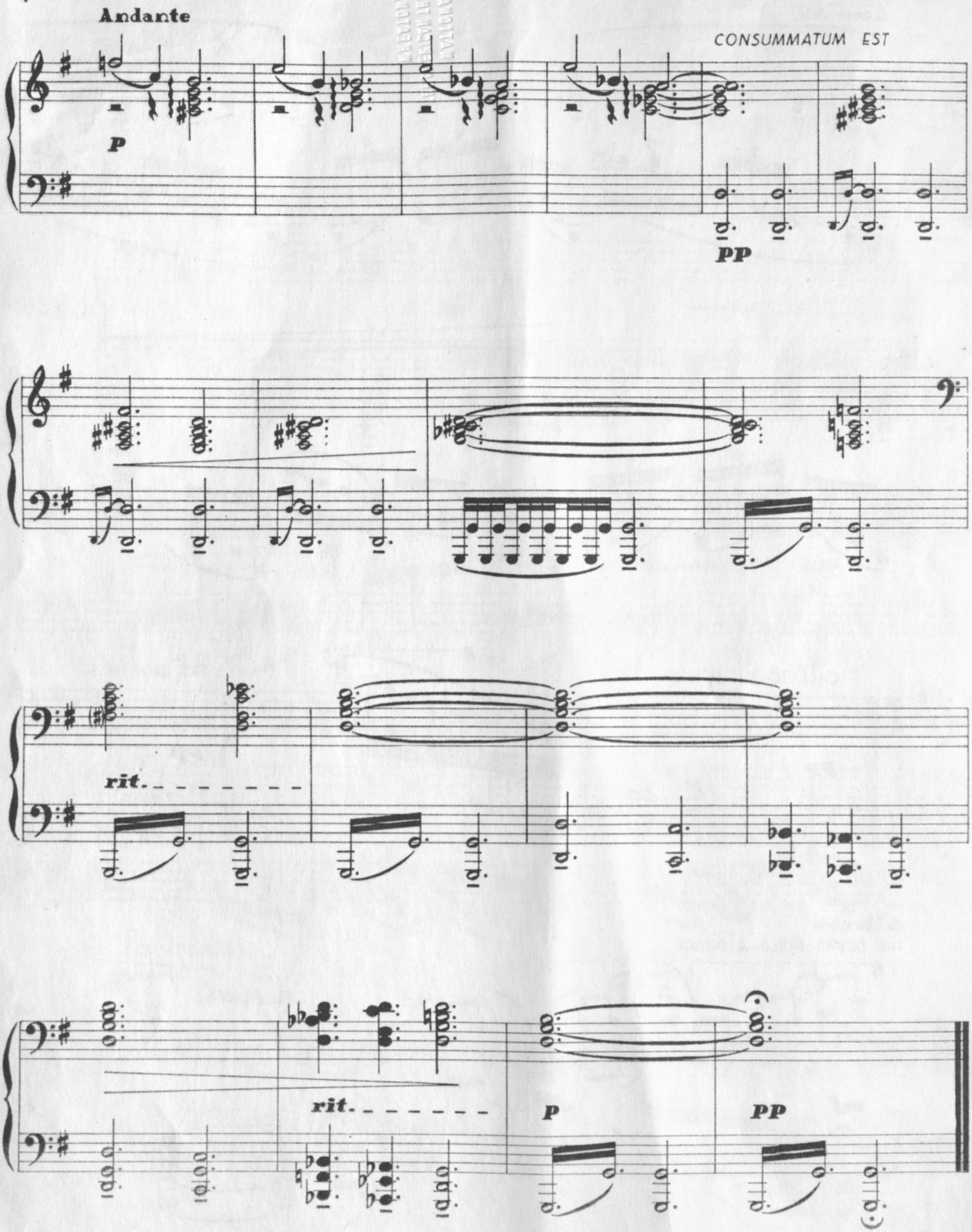

(Lower Self)
f
8
CALL TO THE DEVAS
PP
THE RESPONSE
PP
Allegro
THE DEVAS BUILD A BRIDGE
mf
FULFILMENT


Andante
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